

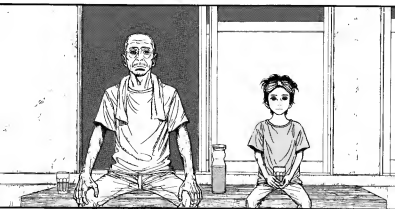
Tsuki No Ya's Sales and Purchases



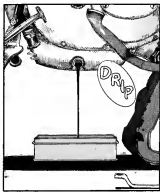


Tsuki No Ya's Sales and Purchases
First published in Housho Monthly
2007 January Issue

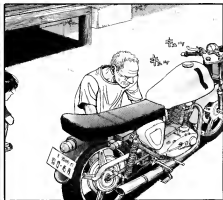
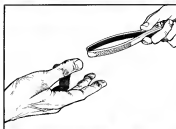




Let's go see
the Ocean









How about
we go to the
ocean and
then have
some cake
on the way
back?



Whaddaya
say?



How's that
hip of yours
holding up?







I used to spank
my daughter to
get her to listen
to me too, way
back when...

I've told her
plenty of times,
and whenever I do,
she snaps back,
"What gives you
the right to tell
me that, Dad?"



I mean,
after all,
that was the
way we were
brought up.

But
sometimes
a parent's got
no choice but
to spank their
kid to teach
them some
discipline,
right?



And I
don't feel
an ounce of
gratitude for
them bringing
me up by
hittin' me.

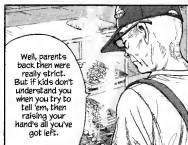
But
looking back
on things now,
I really didn't
care much for
my parents
at all.



...That's
what I used
to think too.



You know
what I think
at my old
age...?



Well, parents
back then were
really strict.
But if kids don't
understand you
when you try to
tell 'em, then
raising your
hand's all you've
got left.



but it
really
doesn't
solve a
damn
thing.

I used
to think
that the
saying was
just a nice
sentiment,



It might be
clichéd, but
violence
doesn't
solve
anything.



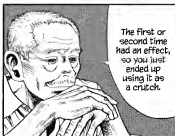
But then,
if that one time
isn't enough
anymore, you
hit them again,
and then a
third time.



You
hit them
once to
get them
to listen
to you,
right?

Both of you end up completely numb from it, and neither of you understand why it even happened anymore.

Then it just gradually keeps happening. Five, ten, fifteen times...

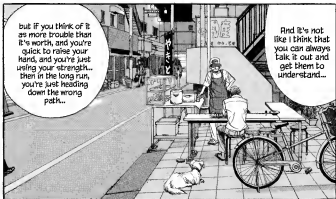


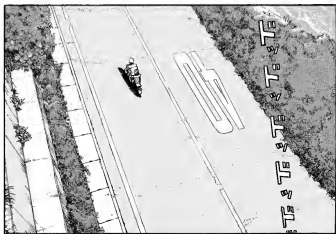
The first or second time had an effect, so you just ended up using it as a crutch.

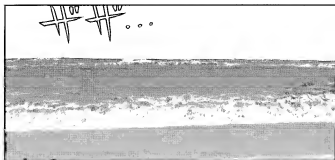


but if you think of it as more trouble than it's worth, and you're quick to raise your hand, and you're just using your strength... then in the long run, you're just heading down the wrong path...

And it's not like I think that you can always talk it out and get them to understand...







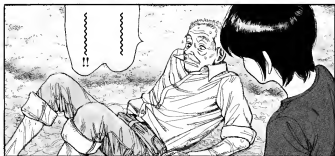
Typical for
an afternoon
on a weekday.
I guess
nobody's
around.

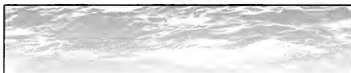
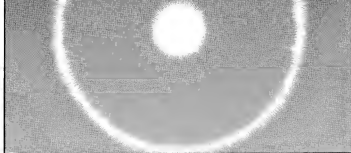


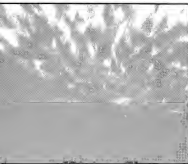
*Hey! Take off your
shoes, roll up your
trousers, and come
down over here!
It feels great!!*

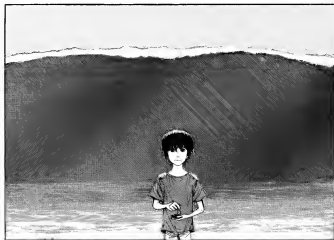
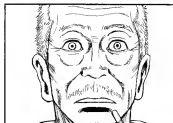


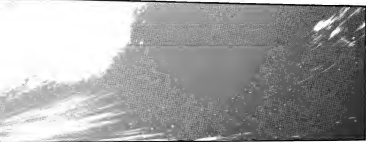
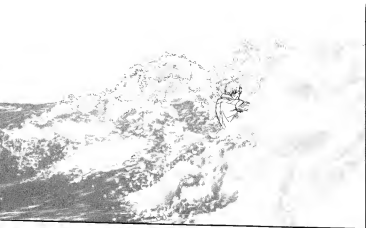






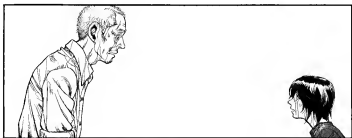














*Hah hah
hah hah
hah hah
hah!!*



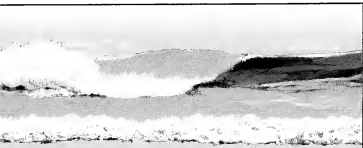
....! Haha
ha...

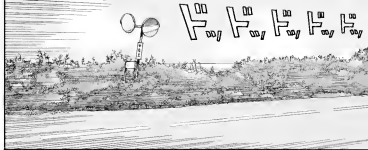


*Aha hah
hah hah
hah hah
hah!!*



*Ahaha
hahaha!*





Summer's
comin' to an
end already...

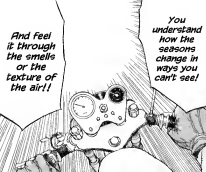
Hey,
Hiroko!!



you get to
experience
the subtle
movement
of the
seasons!!

If you're
always
riding on a
motorbike
like this,





*And feel
it through
the smells
or the
texture of
the air!!*

*You
understand
how the
seasons
change in
ways you
can't see!*

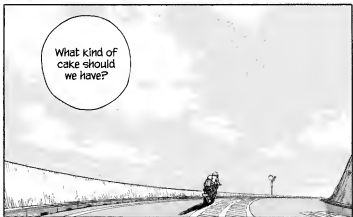


*it's
actually always
changing, little
by little!!*

*So even if
you look at it
in the same
way every
single day,*



*It's all
changing...*

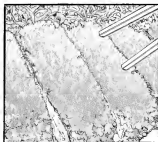
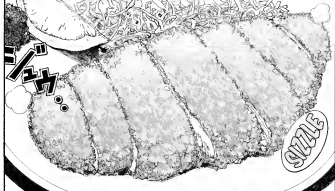




Let's go see the Ocean
First published in Afternoon
2012 November Issue

Tonkatsu







I'll go to 'em.
Gonna keep at
it a lil' longer.



You're
not going
to have
anything
to eat?



There are still
five possible
restaurants
after this one.
What would
you like to
do?



The Twelfth Restaurant: X





Suwa-kun,
do you like
tonkatsu?





A Sakai-san?

He was a person in the financing section at the time. He entered compulsory retirement eight years ago.

Yes, and according to the letter, one of his subordinates then, a person named Sakai, was involved in it.



But the old man turned out to be quite crafty.



No, Oota's actually already met with him.

So we meet this person and get his confirmation on it?



He wouldn't say that it occurred, but he wouldn't say that it hadn't occurred either. It wasn't clear if he had actually forgotten or if he was only pretending that he couldn't recall.

He finally offered us a condition under which he might remember.

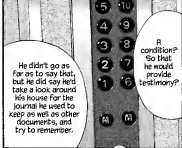


Ebihara-san was quite pushy with all sorts of things back then...

Well now, my memory's a bit hazy, y'see.



In exchange, he had something of a personal favor to ask.



He didn't go as far as to say that, but he did say he'd take a look around his house for the journal he used to keep as well as other documents, and try to remember.



A condition? So that he would provide testimony?



He said there was a tonkatsu that he ate a long time ago that he just couldn't forget about, and wanted us to find it.



Tonkatsu?



Well? What was it?

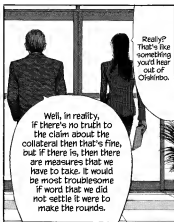
That's where tonkatsu comes into play.



That's where you come in.

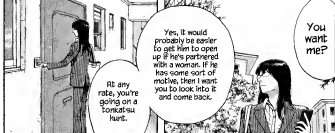


I'd like to rely on your help with this issue.



Really? That's like something you'd hear out of Ofkinbo.

Well, in reality, if there's no truth to the claim about the collateral then that's fine, but if there is, then there are measures that we have to take. It would be most troublesome if word that we did not settle it were to make the rounds.



At any rate, you're going on a tonkatsu hunt.

Yes, it would probably be easier to get him to open up if he's partnered with a woman. If he has some sort of motive, then I want you to look into it and come back.

You want me?



Ah, I'm Sakai. Come here.

Yes, my name is Suwa. Nice to meet you.



I see, so you're a woman in the auditing section.

Oh, you're Suwa-san?

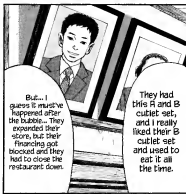
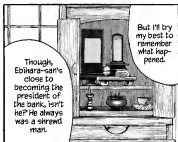


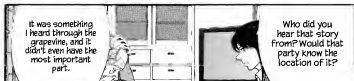
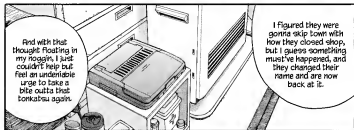
I've been looking high and low for the journal that I used to keep around those days, but ever since my better-half passed away, the house has been a right mess.

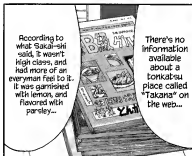


Well, it's something that happened oh so long ago, you see. All sorts of things happened back in those days.

Any progress? Were you able to remember anything else since last time?























Besides, I'm the one that gets stuck with grunt work in the auditing section anyways.

Well, we don't, usually. But for this time, the other party is the one footing the bill, I'm just sort of there for support.

The auditing department of a bank would go as far as to do something like that?



I think my superiors must be approaching this issue with the mindset that they want to ascertain what is going on as a bill cleaner, then make a decision.

Blackmail and the like frequently occur. Generally, it's all unfounded, though.



The auditing department is a counter-measure against investigation by outside groups, so things that have no possibility of happening actualizing is of no concern to us. (Though that's nothing to boast about.)



What about you? It's a rough time for publishing, isn't it?



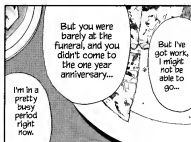
If you're thinking about using this for a story or something, I'll kill you.

By the way, what I've been talking about is completely off the record, got it?

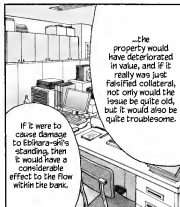
G-Got it.











The meat
was thin...
it was light
and simple.



What
would
that
be?



I was
so hung
up on the
flavor that I
forgot about
the most
important
parts.



Thin?

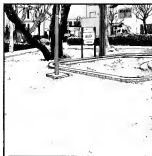


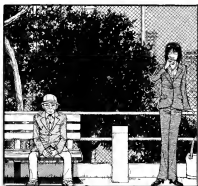
Uhm,
I sorta
need to
use the
toilet.

that the
meat
was...



Sakai-san,
about what
you said
earlier,







Sakai-san,
that's sexual
harassment.



Hmm. You don't got
that bad of a face
on you. If you doll
yourself up proper,
I'm sure you'd
be able to catch
a guy or two.

No
boyfriend?

Yes.

No.



Seems
so.

In
the old days,
the bank and
the region all
felt a lot more
laid back.



Yes.

Really?

Hmm. Everything
passes for sexual
harassment these
days. Can't even have
a quiet conversation.



EXHALE



Sakai-
san,



Hmm, must've
been before the
bubble... Anything
and everything
about the bank
changed because
of the bubble.

When were
these old
days?



Excuse my rudeness, but it only appears to me as if you're using your own position in this to do as you please.

Hm?

What is the truth of the situation? Was there or was there not something questionable about the collateral?



It's certainly the case...

...

If you know anything, Sakai-san, then please stop with this strange method of negotiation and tell me.

The complaint letter may be false information, but it also feels as if it is on to something.



I see, then how about we get going?

No, it's quite close.

Is the next restaurant far from here?



that I've had you lend a hand with this for quite a long time now, and may have gotten ahead of myself...

It had been a while since I walked around with any company... But I guess I have been a bit too selfish.



Haruo!

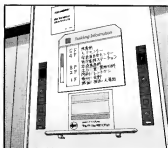


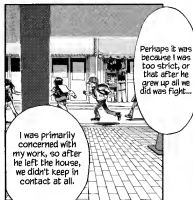
**Sakai-san,
watch
out!!**



**Haruo!
Haruo!!**









Though they'd pretty much give a loan out to anyone who wanted one back then.

...That tonkatsu place went bankrupt because they couldn't get approved for a loan.

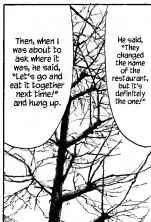


But then, my son called me on the phone and said to me, "Dad, I found the tonkatsu restaurant!"

I was sad that it happened, but had forgotten about the store after it closed.



That was the last phone call I had with him.

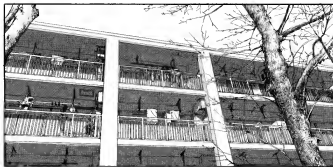


Then, when I was about to ask where it was, he said, "Let's go and eat it together next time!" and hung up.

He said, "They changed the name of the restaurant, but it's definitely the one!"









As such, I would like to invite you to a meal as a meager expression of gratitude for cooperating in the investigation.





Sign Eatery The Flying Squirrel Pavilion





However, it couldn't just be thin, it had to have some sense of volume in its own way as well.

So I started looking for restaurants that make their cutlets using thin slices of pork loin.



The hint was the "thin meat".

I thought about it for a long time afterwards. Was it really a tonkatsu that you were looking for? Or was it something that just resembled it very closely?



This is what I came up with.

Thank you for waiting.



There were quite a few stores, but I attempted to narrow it down to the ones that fit those conditions.

In short, it's something close to the pork cutlets that existed before they became the tonkatsu of Japan that we have now.



...



CRUMP



SHIZUE

This is
it...!!

The aroma
and texture
that you
experienced
must have
come from
this pro-
cess.

Then it's
pan fried
in a greased
skillet after
it's covered
in bread
crumbs.

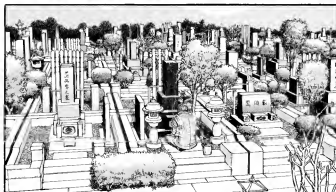
After
coating
the meat
in potato
starch, it's
dipped in
beaten eggs
that have
minced
parsley
mixed in.

And it
goes very
well with
lemon. It
feels light,
refreshing,
and is
really
tasty.

SQUEE













Tonkatsu
First published in Afternoon
2012 October Issue

Goggles

I didn't explain this point at all, so it was probably a bit hard to understand, but Murata isn't Kouichi's uncle. They're not related. I began with the setting that Murata and Kouichi were connected by the fact that Kouichi had been a part-timer at Murata's place of work and was now freelancing at his place (at the time there was someone similar to this in my personal life).

I was planning on drawing a sequel to "Goggles" and was thinking about what I could do with Murata and Natsumi, but in the end I wasn't able to make it a reality. I had left it as just a storyboard for a considerable amount of time, but then suddenly decided to draw it out at the end of summer in 2002, and put the finishing touches on it the following year in spring. At the time, I was in quite a dire financial situation, so I spent a day with the manuscript in my arms, running around to the editing departments of "Afternoon", "Morning", and "Futabasha's 'Manga Action'", trying to get someplace to buy it. Each of the editing departments had very nice things to say about it, but they told me, "We don't do sales and purchases like this so please submit your work for a newcomers award first," so I applied to the contest with the closest deadline, which was Afternoon's Four Season Award. With some good luck I managed to win the award and receive the prize money. But I never felt quite optimistic about putting this out in book [tankoubon] form because the storyboard was drawn around the mid '90s, so you would be aware of how considerably dated it felt. However, the thoughts of the creator aside, there were people who wanted to read it (though they had no way to) so I decided to put it into a book this time anyway. When I took a look at the manuscript, which I had not seen in a long time, I was surprised by

how thin the lines were

Tonkatsu

I was once treated by a friend to a tonkatsu that was so good that I couldn't forget about it, and that's where this work was born from. In the beginning the girl was working as a receptionist at a company and asked out on a date (invited to go to a tonkatsu place), and her brother, who was about to be fired from a publishing company, ended up getting involved somehow. It was really not that great of a story. In the end it became a totally different story (the sister's character also got changed). One of my supervisors said to me, "You don't really need the scene in the Korean restaurant, do you?" but I really liked the location so I left it in. I really liked the idiotic elder brother. I'm honestly not too familiar with digital publishing though. The works offered in this collection of short stories were drawn without the consideration that they would each be collected into a book and are all over the place, but they each depict problems that families commonly run into (with the exception of "Slider" and "Old Books"), which surprised even me. I was able to draw Suwa-san quite cool-looking, so if the opportunity arises I would like to have her make an appearance again.

Mister Bojangles

Detective Yamazaki once again takes the stage (if you look closely, the name "Yamazaki" actually isn't mentioned at all in the work, those people who have never seen him before might not know who he is.) At the time, K-san, one of the supervisors, said to me, "The next issue (of Afternoon) has about a hundred pages free. It doesn't matter how many pages it will be, but will you draw something for it?" I couldn't think of anything, so I went to the disk union record store in Shinjuku. There I found a second hand CD of "Mister Bojangles" by Sonny Stitt that I had spent many years searching for. I came up with the story while listening to the song over and over in about two days. To be honest, I thought it needed one or two more twists to the ending, but I couldn't come up with anything. It's a bit sappy, but I figured, "It's the end of the year (at the time it was), let's give the people what they want!" and drew it. Incidentally, when the order was given to fill in the gaps for the issue of Afternoon, they ended up assembling a surplus of works. So they moved my work, since it seemed like it was going to be the most behind out of all of them, to the issue for next month, which was nice because it gave me extra time to work with. I had a lot of fun gathering materials for it (the model for the store where Yamazaki and his client meet is a cafe in Monzenakachou). Oh, and the girl who appears with the roller skates is a different character to the one in "Goggles".

Let's go see the ocean

This is a prequel to "Goggles". This was one of the many storyboards I drew when I was thinking about how to continue "Goggles". I liked this story best among them all, so I decided to try to draw it. I drew an old Ducati for the frontpage of "Goggles" because that was the only time I thought I was going to use it, but because of that I ended up having to do a whole lot of extra work for this one. I changed the seat so that two people could ride on it, but I've never actually seen a double-seater Yellow Desmo (which is what model it is). I didn't really have any good materials to reference, so I winged it a bit when I drew it. While I was going through hell with all the cuts of the bike, Yagi-san, who was my assistant, put his heart and soul into the tones for me, so I feel like the scene with the sea was completed beautifully

Slider

This is my first time seeing it since it appeared in the magazine, and when I read it again after such a long time, it was just so awful that I cried. One of the characters that appears in this one, Kouhei-san, looks like Yamazaki, but he's a different person. Kouichi is the same person from "Goggles". I also completely forgot that I used the name "Natsumi" here and used it in "Coffee Time" as well, but they're different people (the setup was that she was a acquaintance of Kouichi who was a childcare worker but disliked children). The idea that the god of poverty had appeared on TV and caused Japan to fall into a recession was from a novel that I read a long time ago by Hoshi Shinichi-san. I pretty much remember nothing from the time that I was writing it, but I feel like I must've wanted to do something that was like an action adventure (though it was sort of like a rakugo story). It's laughable that I spent so much effort drawing the mansion. I'm not sure about the origin of the title.

Afterword

Tsuki No Ya's Sales and Purchases

A freelance editor that is an acquaintance of mine, Satou-kun, called me and had me draw this for the "Old Books Store Manga for All" special issue of "Monthly Houshou" magazine. He said that anything was fine as long as I used Old Books for the theme, so I drew it with the setting of characters from "Undercurrent" running an old books and second-hand record store. Of the other manga, Q.B.B.-san's "Furuhonyadai" was very interesting. I was really happy to share the pages of a magazine with people I really admired, such as Tsuge Tadao-san and Hatanaka Jun-san. "Monthly Houshou" was a great magazine (I put out a mini ad for "Coffee Time" in it), but it stopped being published in 2010.

「ゴードル」は、「アフタヌーン」03年9月号、08年1月号、11年4月号、12年10月号、12年11月号、
「訪書月刊」07年1月号に掲載された作品を取録しました。
編集部では、この作品に対する皆様のご意見・ご感想をお待ちしております。
また、「アフタヌーンKC」にまとめてほしい作品がありましたら、編集部までお知らせください。

(あて先)

〒112-8001 東京都文京区音羽2-12-21 講談社
アフタヌーン編集部「アフタヌーンKC」係

なお、お送りいただいたお手紙・おへがきは、ご記入いただいた個人情報を含めて
著者にお渡しすることがありますので、あらかじめご了解のうえ、お送りください。

★この作品はフィクションです。実在の人物、団体名等とは関係ありません。

KCDX-3317

ゴードル

2012年10月23日 第1刷発行(定価はカバーに表示してあります。)

著 者

トシオ・ヤマ
豊田徹也
©Tetsuya Toyoda 2012

発行者

清水保雄

発行所

株式会社 講談社

〒112-8001 東京都文京区音羽2-12-21

電話 編集部 東京(03)5395-3463

販売部 東京(03)5395-3608

業務部 東京(03)5395-3603

印刷所

国吉印刷株式会社

本文装製所

豊田印刷株式会社

製本所

株式会社国宝社

講談社

●本書のコピー、スキャン、デジタル化等の無断複製は著作権法上での料外を発生させています。本書を代行業者等の第三者
に複製してスキャンやデジタル化することはたとえ個人や家庭内の利用でも著作権法違反です。

●著了本/既了本は購入書店名をご記記のうえ、小社営業部宛にお送りください。送料小社負担にてお取り替えいたします。なお、
この事についてのお問い合わせはアフタヌーン編集部宛にお願いたします。